

2024 ACDA Northwestern Region Conference

Headliners/Special Events

Two-Day Special Focus Tracks

The Northwest Region is excited to announce two special conferences on two-day tracks intended to provide special attention to Children & Youth and Music in Worship. The Northwest Institute for Children's and Youth Singing will be held on Friday and Saturday, including observation of the Children & Youth Honor Choir, led by Emily Ellsworth; special focus interest sessions; and Encounter Choir presentations by the Pacific Youth Elementary Choir, Nova 2, and Oregon Repertory Youth Choir. The Music Brings Us Together: A Music in Worship Concentrated Track will provide a two-day focus on Music in Worship on Thursday and Friday with special reading sessions, interest sessions, and an Encounter Choir presentation by Northwest Nazarene University Orchestra and Choir.

Focus on Mental Health/Work Life Balance

Recognizing the importance of building lives of balance and providing examples of this in our work and life, the Northwest ACDA Conference is providing a series of sessions designed to challenge and support attendees in learning how to bring this into our own life, and to have it impact our teaching and our relationships with our ensembles.

Gonzaga University Concert Choir

Meg Stohlmann

Linn-Benton Community College Chamber Choir

Raymund Ocampo

Montana State University Montanans (quartet)

Kirk Aamot

Oregon State University Chamber Choir

Steven M Zielke

University of Idaho Vandaleers Concert Choir

David Klement

Members of the University of Oregon Chamber Choir

Sharon Paul

This concert will also include a special Collegiate Showcase featuring the choirs in the combined collegiate choir performing songs on the theme of unity in a prism-style presentation. The opening concert will also feature performances by the University of Wyoming Statesmen, under the direction of Brian Murray; and the Western Washington Advanced Treble Chorale, under the direction of Angela Kasper.

Opening Concert

Leonard Bernstein's *Chichester Psalms*,
André J. Thomas, conductor
Orchestra and eight university choirs from
throughout the Northwest

Central Washington University Chamber Choir

Nicole C. Lamartine

Eastern Washington University Symphonic Choir

Kristina Ploeger-Hekmatpanah

Closing Concert

Hyowon Woo, composer
MeeAe Nam, ARI Project Founder
Sinae Cheh, Korean Dance and Music Director
Timothy Westerhaus, conductor

Created by Korean composer Hyowon Woo (Seoul, South Korea) and her artistic partner, MeeAe Nam (Eastern Michigan University), Ari Project: Spring offers a choral drama celebrating the sights, sounds, and colors of spring. Through music and dance expressing

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abundance and renewal, Woo's drama takes us on a journey of historical and contemporary reminiscences, invoking the symbols and spirits of South Korea. The dancers and musicians of Morning Star Korean Cultural Center join with singers of Choral Arts Northwest onstage, creating a kaleidoscope of traditional costumes, songs, folk dance, and storytelling in Korean and English, accompanied by piano, strings, and traditional Korean instruments.

Morning Star Korean Cultural Center



Morning Star Korean Cultural Center was founded in 1985 under the direction of Jiyeon Cheh with the purpose of teaching Korean dance, music, and heritage to those interested in sharing the Korean culture. Based in Lynnwood, Washington, Morning Star has continued to expand and diversify its repertoire, programs, and services to the community. Today, with the combination of its art preschool, library, dance, and music classes, Morning Star serves over 1,000 members of all ages. Under the direction of Sinae Cheh, Morning Star's mission is to promote cultural appreciation and encourage positive cultural exchange.



Hyowon Woo, ARI Project composer, has emerged as a formidable compositional voice blending traditional Korean musical elements with Western musical techniques. Woo has been composer-in-

residence with the Seoul Ladies' Singers since 1996 and with the Incheon City Chorale, led by the world-renowned Hak-won Yoon, from 1999 to 2014. Woo's works have been featured at National ACDA conferences and at the IFCM choral symposium. Woo previously taught at the Seoul Theological Seminary and Hansei University, and is currently on faculty at the Chorus Center Academy in Seoul. Her music is published by Walton and the Seoul Chorus Center in South Korea.



MeeAe Nam, ARI Project Founder and Professor of Voice at Eastern Michigan University, has established a highly respected performance career at the national and international levels. Known for her musical versatility, sensitivity, and genuine interpretation (the *Denver Post*), she has appeared as a soloist in major cathedrals and concert halls throughout the United States, Germany, Austria, Luxembourg, and South Korea. She has undertaken several projects focusing on audience-centered performance and diverse cultural inclusion. As an artistic director, Nam has recently co-founded the Ari project with Hyowon Woo to birth a new choral stage work and unique performance platform introducing the history, spirit, and culture of South Korea.

Choral Arts Northwest



Choral Arts Northwest is a community of singers

based in the Puget Sound area whose goal is to inspire, educate, and enrich the lives of others through the transformational power of choral music at the highest artistic level. As an ensemble of music educators, conductors, professional singers, and passionate choral artists, we aim to foster a world that is just, empathetic, and that values diversity and creativity. We celebrate our thirtieth anniversary with a vision to intentionally support important social causes and highlight the music of diverse groups of people.



Timothy Westerhaus is passionate about transforming humankind through choral music that fosters empathy, builds inclusive community, and deepens understanding through diverse programming and collaborations. He serves as the director of choral

studies at Northern Arizona University, where he directs the graduate choral conducting program. Since 2022 he has served as artistic director of Choral Arts Northwest in Seattle and Master Chorale of Flagstaff. From 2010 to 2021 he served as director of choirs and vocal studies at Gonzaga University in Spokane, Washington, and was recently president of Northwestern ACDA Region. He performs professionally as a tenor, pianist, and continuo keyboardist. He received degrees from the University of Saint Thomas and Boston University.

The closing concert will also feature the Children & Community Youth Honor Choir, under the direction of Emily Ellsworth; and the University of Washington Chorale, under the direction of Giselle Wyers.

The Unarmed Child

Remembering victims of gun violence.

50 mt. Song Cycle for Choir & Chamber Orchestra



Hope On!

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Where We Find Ourselves

SATB • SSAA • SAB • 2PTMX

30 mt. Song Cycle with lyricist, Shantel Sellers



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Performing Choirs

Bellevue Presbyterian Church
Sanctuary Chorus

The Bellevue Presbyterian Church Sanctuary Chorus is in residence from September to June and is the primary worship ensemble for Sanctuary services. The eighty+-member choir encompasses varying levels of musical abilities including teachers, students, instrumentalists, and Seattle Opera chorus members. In addition to weekly worship, the choir presents choral-orchestral masterworks and newly commissioned pieces. The choir partners with local community ensembles and professional musicians in worship through music performances and Christmas Eve services. They also serve as mentors and role models for the church's kids choir program totaling 150 choristers.



Brennan Michaels is director of worship at Bellevue Presbyterian Church. In addition to planning and leading in worship, Michaels oversees the music ministry comprising 250 student and adult musicians. He conducts the Sanctuary Chorus, Pneuma, Bel Canto, and the Festival Orchestra and Brass. Prior to this appointment, Michaels taught in schools throughout Minnesota and Texas and served as artistic director of the Minneapolis chamber choir From Age to Age. Michaels also served as director at Northwest University. He holds a DMA from Michigan State University, an MM from Baylor University, and a BM from Concordia College.

Boise State University
Meistersingers

The Meistersingers are Boise State's premier choral ensemble and represent the finest in choral excellence at Boise State. Membership is open to all Boise State students with a passion for quality choral literature. This auditioned group performs music from all historical periods and various nationalities. In addition, the Meistersingers perform three to four times a year, including regional/national tours and at the annual Boise State Holiday Concert. Past international tours include France, Belgium, the Netherlands, and Germany.



C. Michael Porter is director of choral activities at Boise State University, where he conducts Meistersingers and Vox Angelis, teaches choral conducting, and choral literature. Porter is also the artistic director of Critical Mass Vocal Artists—Idaho's semi-professional chamber choir—and has conducted choirs in Uruguay, South Korea, Belgium, the Netherlands, and France. He is also an editorial board member for the *Choral Journal* and associate editor for the NCCO Research Memorandum Series. Porter received degrees from the University of Iowa and Truman State University, and further conducting training at the Oregon Bach Festival with Helmuth Rilling.

Centennial High School Camerata



Camerata is the advanced mixed choir at Centennial High School in Boise, Idaho. Their strategy is to build a program where they love to be together as they make incredible music. They strive to create a space of inclusiveness, interaction, fun, and tremendous hard work. Once restrictions were lifted, they performed at the Idaho All-State in 2022 (wearing masks). In 2023 they performed in concert with Utah Valley University under the direction of Reed Criddle.



Annette Mackey began her career as a private music and voice teacher in Boise, Idaho. In 2007 she began working as a choir coach, assisting the local high school as an accompanist and assistant to the director.

In 2014 she began teaching full time. She has authored four books, including *Music Rhythm Worksheets*, which is available online as a free download for music educators. She loves teaching and feels honored to work with teenagers as they learn and grow in music. She teaches at Centennial High School in Boise, Idaho. Mackey holds a BM from Brigham Young University in Provo, Utah, and a master's degree in secondary music education from Boston University.

Central Washington University Vocal Jazz 1



Vocal Jazz 1 is the premier jazz vocal ensemble at CWU and has gained the reputation as one of the finest university/collegiate vocal jazz ensembles in the United States. Known for their eclectic programming, polished live performances, emotional connection to the music, strong soloists, and creative arrangements, Vocal Jazz 1 has established a strong consistent record of producing outstanding jazz artists, educators, arrangers, and composers.



Vijay Singh is a professor of music at Central Washington University, where he directs the Vocal Jazz program, University Chorale, jazz combos, and teaches choral arranging/composition. Since arriving at CWU in 1999, he has consistently featured his ensembles at regional and national conferences of ACDA, JEN, NAFME, IAJE, and MENC. Vocal Jazz 1 is CWU's premier jazz vocal ensemble and has been featured at National ACDA Conferences in Chicago (2011) and Salt Lake City (2015). The group is known for creative programming and polished live performances featuring new arrangements/compositions in various jazz and contemporary styles.

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Performing Choirs

Graham-Kapowsin High School
Chorale

The Graham-Kapowsin High School Chorale is an auditioned mixed ensemble composed of students in grades 10-12 with a dedication to performing outstanding choral repertoire. The Chorale has been the premier choir at Graham-Kapowsin since the school opened in 2005. It is one of five vocal ensembles in a vibrant music department that serves over 400 students. They were awarded the 2018-2019 American Prize in Choral Performance for High School Chorus, and earned second place in the 2020-2021 competition. The choir previously appeared at the 2019 Northwest NAfME Conference, the 2018 ACDA Northwestern Region Conference, the 2018 WMEA Conference.



Jason Saunders has served as director of choirs at Graham-Kapowsin since 2014. He is artistic director of the in-district Vivace! Choral Program, featuring three community ensembles. In 2015 he was selected for the Washington ACDA Outstanding Emerging Choral Director Award. Saunders holds an MM from USC and a BME from Pacific Lutheran University. An active composer, he has published choral works through Walton Music, Santa Barbara Music Publishing, and Colla Voce Music.

Heritage High School
T-Wolf Vocal Jazz

T-Wolf Vocal Jazz is an ensemble open to high school students (grades 10-12) by audition. Accompanied by a rhythm section, this ensemble meets daily and travels frequently, attending jazz festivals and workshops throughout the year. This group performs difficult literature ranging from four to twelve parts in a variety of styles including swing, blues, Latin, funk, and more. Created during the pandemic, this ensemble started as a club and has developed into a course offering for students to share their love of singing this wonderfully diverse art form.



Billy Buhl has served as the director of choirs at Heritage High School in the Evergreen School District in Vancouver, WA, for the past three years. He received his BME and MME from Central Washington University. In his ninth year of teaching, Buhl previously served as the director of choirs at Mark Morris High School in Longview, WA, for four years. In the summer of 2021 he received the Outstanding Emerging Choral Director Award from Washington ACDA. He currently serves as the tenor/bass R&R Chair for the WA ACDA. An active performer and clinician, Buhl sings in the professional choir Chor Anno, which performed at the 2022 NW ACDA Conference.

Idaho State University Chamber Choir



The Idaho State University Chamber Choir is a select mixed collegiate choral ensemble open to all students of the University by audition. Chamber Choir singers rehearse twice per week and are selected based upon exemplary levels of musicianship and artistic commitment. Representative choral literature from the early Renaissance through the twenty-first century may be studied, rehearsed, and performed during a semester. The ISU Chamber Choir has performed in twenty countries around the world during nine international tours since 1994, and has been selected for performance at eight ACDA or NAFME regional conferences since 1998.



Scott Eric Anderson begins his thirtieth year as professor of music and director of choral activities in the Department of Music at Idaho State University. Anderson received his BM from Whitworth College, an MM in choral conducting from Westminster Choir College, and a DMA from the Conservatory of Music at UMKC. Anderson has led the ISU Chamber Choir or Camerata Singers on performance

tours of more than twenty-five countries over the past three decades. Anderson serves as the artistic director of the Idaho International Choral Festival held every three years in Pocatello, Idaho. He has conducted more than 100 choral festivals in eighteen states and Canada.

Memorial High School Varsity Treble Choir - Lorelei



The Memorial Varsity Treble Choir is one of five performance ensembles at Memorial High School. This is an auditioned group comprising thirty-eight students in grades 10-12. This group rehearses outside the school day and is a combination of students from our advanced treble choir (Bel Canto) and our varsity mixed choir (Meistersingers). The choir program is one of the most diverse organizations at Memorial High. Members have performed abroad and regularly qualify for state and national honor choirs during TMEA, SWACDA and ACDA conferences. This group performed for the 2021 Texas MEA Virtual Convention and the 2022 Southwestern ACDA Region Conference.



Lawrence Johnson is in his thirteenth year as the director of the Memorial High School Choirs in Houston, TX, and his twenty-seventh year of teaching overall. Johnson has also led middle school and

high school choir programs throughout Texas. Choirs under Johnson's direction have traveled domestically and abroad. His choirs have also won best-in-class and best-in-festival awards at various festivals throughout Texas. Yearly, his students qualify for region, state, and national choirs. Johnson has served as an adjudicator and clinician throughout Texas.

Performing Choirs

Portland Phoenix Chamber Choir



The internationally award-winning Portland Phoenix Chamber Choir was founded as the Marylhurst Chamber Choir, the premier choral ensemble at Marylhurst University in Portland, Oregon. Upon the sudden closure of Marylhurst, the choir was reborn as Portland Phoenix. The Chamber Choir has twice performed at OMEA and at Carnegie Hall. This summer, they will travel to the International Choral Kathaumixw in British Columbia. Chamber Choir has collaborated with Portland Chamber Orchestra, composers Morten Lauridsen and Gwyneth Walker, and renowned vocal ensembles Cappella Romana, Cantus and Roomful of Teeth. Their recording of the choral works and songs of Margaret Bonds will be released by Centaur Records.



Justin Smith is an assistant professor of music and director of choral activities at Queens University of Charlotte, where he conducts three choirs and teaches courses in music history, conducting, and film music. In demand as a clinician and guest conductor, he has adjudicated festivals in Turkey, Finland, and Greece as well as numerous events in the United States. Smith is also the director of the Portland Phoenix Chamber Choir, appearing at major choral competitions in Ireland, Italy, Wales, and Latvia, and by invitation at the NWACDA conference. He holds a DMA in choral conducting from the University of Houston with additional degrees from Wesleyan University and the University of Oregon.

University of Washington
Chorale

The University of Washington Chorale is an advanced undergraduate ensemble containing students from all majors across the Seattle campus. Last May, UW Chorale members premiered Wyers's composition *And All Shall Be Well* in Carnegie Hall. The chorus has collaborated with many prestigious artists including Seattle Symphony, Imogen Heap, Andrea Bocelli, and Ann Hamilton, as well as appearing before the Princess of Sweden and the President of Latvia. UW Chorale toured to the Baltics for the 2019 Estonian Laulupiduu Festival as one of the only invited American choirs. Their third CD *Resonant Streams* appeared in *Gramophone* magazine, and a fourth was recorded June 2023.



Giselle Wyers is the Donald E. Petersen Endowed Professor of Choral Music at the University of Washington, as well as conducting the fifty-voice Concord within the Columbia Choirs consortium. As a guest conductor, Wyers has led honor choirs and all-state choirs in fourteen states and in Canada, as well as working with semi-professional ensembles across Europe. She serves as an editorial board member for *Choral Journal* as well as a member of ACDA's Standing Committee on International Activities. She has composed thirty choral works, often on texts situated around her ardent love and pervasive concern for protecting nature.

University of Wyoming Singing Statesmen



The University of Wyoming Singing Statesmen are dedicated to providing outstanding service to the University, the state of Wyoming, and to the rich tradition of tenor-bass choral singing in the United States. While focusing primarily on the standard tenor-bass chorus repertoire, the Statesmen specialize in music unique to the University, state, and region. Membership is open to any tenor-bass singer enrolled at the University. Students from all walks of campus life are encouraged to participate in this ensemble. From athletes to valedictorians, leaders in student government, and clubs/fraternities/activities, the members bring with them a wide diversity in backgrounds and interests.



Brian C. Murray is the director of choral activities, vocal arts area coordinator, and assistant professor of music at the University of Wyoming. At UW he conducts the Collegiate Chorale and the Singing Statesmen and teaches courses in choral conducting. Murray received a BME from the University of North Texas, an MME from The Florida State University, and a DMA in choral conducting from the University of North Texas.

Vox Pacifica



Vox Pacifica is an auditioned choir of multi-generational alto and soprano singers based in Bellingham, Washington, under the artistic direction of Wendy Bloom. Since their debut in the fall of 2018, Vox Pacifica has continued to perform a diverse catalog of musical styles and repertoire that is a reflection of our mission to share joy, embrace diversity, build community, and affirm the worth and dignity of all people. Our season includes two choral performances and a popular cabaret-style fundraiser. Vox Pacifica is a recipient of a 2022 Working Washington Grant from the state of Washington.



Wendy Bloom has spent a lifetime in the service of choral music. In the early days, she taught choir for grades 6-12 in a private school, acted as director of music for a large church, and began working as an oratorio soloist. She moved into conducting and teaching voice at Concordia University, Ann Arbor, while continuing her performance career with a quartet, SATB, who sang together for seventeen years. Eventually, Bloom directed the Flint Symphonic Choir, traveled to Austin to sing with Conspirare, and to Santa Fe to sing with the Desert Chorale. She now directs Vox Pacifica in Bellingham.

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Performing Choirs

Washington State University
Concert ChoirWestern Washington University
Advanced Treble Chorale

The WSU Concert Choir is Washington State University's premier auditioned choral ensemble. This SATB choir meets four times each week and performs approximately three to five times each semester. They sing music of all musical periods and styles, and produce challenging, creative, and intriguing audience experiences. The ensemble generally tours within the region in the spring and embarks on international performance tours every four to five years.



Dean Luethi serves as the director of choral activities, professor, and former director of the School of Music at Washington State University. He received degrees from the University of Wisconsin–

Green Bay, University of South Florida in Tampa, and University of Illinois–Urbana/Champaign. Before pursuing advanced degrees, Luethi was a high/middle school choir and musical theatre director in the Green Bay area. Known for his work as a choral pedagogue, he has presented research, workshops, or conducted choirs at regional and national festivals, conferences, and competitions in the United States, India, China, Cuba, Canada, Austria, Poland, and Germany.



The Advanced Treble Chorale is an auditioned large ensemble that performs music from around the world, music by composers representing historically resilient populations, and music from the large body of published pieces for treble choirs. This choir consists of music majors and non-majors, all grade levels, who are looking for an enriching choral experience that centers community, inclusion, and energetic music making. Collaborating regularly with culture bearers, the Advanced Treble Chorale works to perform diverse music using appropriate vocal timbres and traditional movement—and they have a great time doing so!



Angela Kasper is director of choral activities at Western Washington University. Her duties include conducting the Concert Choir, Advanced Treble Chorale, Western Voices, and teaching courses in conducting and global traditions for choir. Kasper's university choirs have performed for national, regional, and state ACDA conferences. Guest conducting engagements include honor choirs for six ACDA region conferences; the 2015 ACDA National Conference in Salt Lake City; numerous engagements in Asia, South America, and the Middle East; and all-state choirs in over forty states.

January 24-27, 2024

Westside Christian High School
Concert Choir



The Westside Christian High School Concert Choir is a fifty-voice choir from a small, private high school in Tigard, OR, with 280 students. Westside does not have a graded choir program; it simply welcomes any student desiring to sing. A small, auditioned class (Soli Deo Gloria) and a non-auditioned class (Westside Voices, 35-40 members) meet in separate classes, with the combined Concert Choir coming together on select days before school. Despite these limitations, the choir program has enjoyed numerous awards and honors, including performing at OMEA on several occasions and capturing fifteen consecutive OSAA 3A Choir State Championships!



Will Fox has taught thirteen years at Westside Christian High School in Tigard, Oregon. He directs all music at the school. His choirs have won the Oregon 3A Choir State Championship for

the past eleven consecutive years and numerous vocal jazz festivals. Fox started the Concert Band program in 2016, capturing four consecutive Oregon 3A Band State Championships. He directs the Oregon SenateAires barbershop chorus in Salem; owns a private music studio, Music at Will; and serves as an ORAC-DA Repertoire and Resources board member and is a certified choral judge in Oregon.

NORFOLK²⁰²⁴

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Encounter Choirs

"I Am a Musician!" Fostering a Child's Artistic Identity

The children who first experienced choral singing on Zoom fill the ranks of children's choirs today. Pacific Youth Choir's Nova 2 singers and Kendra Kay Friar, conductor and Oregon's 2021 Outstanding Elementary Music Educator, lead an interactive session celebrating and highlighting the educational needs of today's youngest choristers. Children's inability to experience live performances at a formative age led to gaps in knowledge that had to be addressed in each rehearsal cycle. PYC focused on rebuilding community alongside individual artistry. The presentation will include a "buddy bench" activity and sharing time for participants. Selections include "Three Rhymes, Set 1" by Paul Bouman (earthsongs) and "Zol Zain Sholem" arr. by Joshua Jacobson (World Music Press).

Pacific Youth Choir Nova 2



In 2003, with talent, conviction, and enthusiasm, Mia Hall Miller (Savage) and a small team of dedicated musicians started two youth choirs: one for elite treble singers and one for high school students. Today's PYC comprises nine resident choirs, an alumni choir, and multiple neighborhood choirs supervised by new artistic director, Chris Maunu, and associate conductors, Amber Schroeder (Grades 6-8) and Kendra Kay Friar (Grades K-5).

Pacific Youth Choir strives to be the benchmark for choral excellence in the Pacific Northwest. Beyond the

field of choral music, we aspire to shape our community by fostering empowered skill development, community unity, and empathy in young people. We aim to create a world where choral music is a catalyst for making new connections, promoting personal growth, and embracing positive change.



Kendra Kay Friar, associate conductor, directs Nova 1 and 2 Choirs (Grades K-5) and supervises PYC's Neighborhood Choir Program serving multiple public schools. She received Oregon MEA's 2021 Excellence in Elementary Music Education Award. She is a current member of NAFME's Diversity Committee and a frequent speaker at national, regional, and music education conferences. She recently presented two NAFME Academy webinars highlighting curricular uses for the music of Scott Joplin and Margaret Bonds. Her work as a collaborative pianist appears on Portland Phoenix Chamber Choir's upcoming world premiere recording of the piano-vocal setting of Margaret Bonds' *Credo* (*Especially Do I Believe: The Music of Margaret Bonds*, Centaur Records, 2023).

Think Choral, Shop Local! Commissioning in Your Community

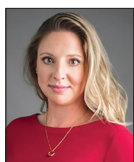
Working with a local composer creates meaningful, relevant, engaging, personal experiences for singers; builds community beyond the choir; exposes singers to creatives working in their own town; and can offer unique, collaborative musical experiences. This encounter choir session will demonstrate the breadth of projects Oregon Repertory Singers Youth Choir and composer-in-residence Stacey Philipps have created over the last two seasons while rebuilding the choirs. This session will also give practical advice on finding local composers and commissioning everything from the simplest song to extended, rich, long-term projects. This will include the nuts-and-bolts of contracts, deposits, and deadlines. Hear examples while learning how to harness the strengths and skills in your own

community to bring inspiration, innovation, and impact to your choirs.

Oregon Repertory Singers Youth Choir



The Oregon Repertory Singers Youth Choir serves over 160 young singers in three locations (Inner SE Portland, Beaverton, and Vancouver) with a growing staff of passionate educators. We meet singers in their communities, providing music education, literacy skills, and mountaintop musical experiences. Artistic Director Aubrey Patterson actively partners with area school programs as a choir clinician and sight-reading specialist.



Aubrey Patterson (she/her) taught for twelve years as a director of choirs in Oregon public high schools. She is currently the artistic director for the Oregon Repertory Singers Youth Choir in Portland, as well as the director of Voces Auream at Lewis and Clark. Patterson's Oregon high school programs have earned five state championships. Patterson enjoys adjudicating, clinician work, and premiering new and commissioned works with her ensembles. She enjoys the outdoors, being in water in any capacity, and adventures with her partner, Nathan; goldendoodle, Zoey Jane; and new addition, Silas William.



Stacey Philipps writes music to share the thrill of creation, collaboration, and performance influenced by modal harmonies, folk songs, hymns, shape note music, and the melodic and rhythmic elements of the world around her. Philipps is a multi-

instrumentalist and lifelong singer currently in the alto section of the Oregon Repertory Singers and the composer-in-residence for the Oregon Repertory Singers Youth Choir. Her music for choirs, chamber ensembles, soloists, and orchestras has been performed across North America. She is the proprietor of Sirensong Publishing, the primary distributor of her work.

University Choir and Orchestra: Repertoire and Impact

The University Choir and Orchestra is a public relations ensemble for the university. Along with great classical repertoire, many composers today are arranging for choir with the addition of orchestra. This session will explore the dynamic impact of this type of ensemble along with the challenges it poses in logistics such as travel, set-up, and needed sound reinforcement. The performance portion of the program will feature hymn arrangements, gospel, and classical repertoire.

Northwest Nazarene University Choir and Orchestra



Northwest Nazarene University Choir and Orchestra is one of our lead ensembles for music in the churches and fulfills the role of public relations for NNU. Under the direction of Dr. Philip Miller, this ensemble features over 100 students from a wide variety of majors across the campus. They perform extensively throughout the region and internationally. Their dynamic concerts feature music from hymn settings, contemporary Christian, gospel, classical choral/orchestral repertoire, and a cap-

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Encounter Choirs

pella settings. High demands of excellence are placed on this group, and the students are outstanding ambassadors for the Lord, NNU, and music.



Philip Miller currently serves as the chair of the department of music at Northwest Nazarene University, where his duties include administration, recruiting, direct-

ing the University Choir and Orchestra, and teaching conducting. Miller holds a BME in piano from Oklahoma Baptist University, along with a master's degree and a DMA in conducting from the University of Oklahoma. His ensembles travel regularly and are known for having a dynamic and uplifting presence along with a warm choral tone.

2024 ACDA Northwestern Region Conference

Interest Sessions

And We're Back... Now... Teach Them How to Sing!

We are rebuilding programs and skills in these years following the pandemic. This session reviews and solidifies vocal technique for building choral tone in the ensemble, from middle school through collegiate settings. In a completely interactive session, we will explore and remember basic tenants of beautiful choral tone and technique: breath flow, vowel formation, spacious tone, high resonance placement, and confident and committed singing. Participants will experience the "voice lesson" that might be the front matter of a choral rehearsal, and how to identify and correct vocal development challenges. Additionally, we will explore how to change vocal tone to match repertoire.



Nicole C. Lamartine serves as the director of choirs at Central Washington University and is passionate about creating innovative, engaging, and diverse choral experiences to positively impact the next generation of choral musicians. She served previously on the faculties of the University of California, Santa Barbara, and the University of Wyoming. She has conducted numerous all-state and international honor choirs, and appeared with her own choirs at regional

ACDA and NAfME conferences. She is the conductor of Chor Anno and was the founding conductor of the Santa Barbara Gay Men's Chorus. She is a past president of Northwestern ACDA.

Breaking the Ice: Building Respectful Culture in the Choral Program

Since ensemble music making is inherently project-based, it is essential for students to operate healthily as a team as they reach their common goals. Team building in retreats as well as in class time will ensure that students work together respectfully. These enjoyable activities are pivotal to instructional needs because of their correlation to the National Core Arts Standards and National Institute for Excellence in Teaching Rubric. In this presentation, attendees will engage in various team-building activities designed to build community, create a healthy environment and respectful culture, and pave the way for student ownership in the choral ensemble.



Matthew Myers serves as associate director of choral activities at Washington State University, where he conducts the University Singers and Treble Choir and

teaches choral methods and conducting. He earned his DMA in choral conducting at Louisiana State University, MM in choral conducting from Northern Arizona University, and BA in vocal performance/music education from Luther College. Prior to his time at WSU, he taught choir at The American International School of Muscat in Oman; Boylan Catholic High School in Rockford, Illinois; and the University of Alabama. He conducts the Palouse Choral Society and co-hosts the Choir Fam Podcast.

Breathwork: Stress Relief for Directors and Singers

This interactive session will provide participants with a breathwork experience led through a trauma-informed lens and provide tools for use in their personal lives, careers, and with singers to reduce anxiety, relieve stress, and be more present. Breath can ward off burn-out, mitigate challenging behaviors, and supercharge energy. This session will include a list of various breath patterns that can energize, relax, and reset both directors and choirs. Breathwork is proven to lower blood pressure along with a host of other physical, mental, and psychological benefits. This session will be led by certified trauma-informed breathwork facilitator, energy healer, and NWACDA DEI Chair Brenda Winkle.



Brenda Winkle is a choral music educator with twenty-six years of experience across all levels. Winkle has taught in rural, suburban, and urban settings and understands the pressures facing music educators and their students. She currently serves as NWACDA DEI Chair. In 2022 she pivoted to bring healing to teachers, parents, and students by bringing in breathwork healing to schools. In her business she supports highly sensitive people, over-achievers, perfectionists, people pleasers, and empaths (musicians) set boundaries, protect their energy, and heal their nervous systems. She lives in the Portland Metro Area in Beaverton, Oregon.

Building Relationships, Community, and Rapport

Building relationships is something we do every year. With these fun games and activities, your groups will become more connected and they will have fun in the process! Once students know how to play these games, they can easily be used for sub plans and time fillers. These activities also make great competition and can be used as formative and summative assessments.



Cassie Horner is currently director of choirs at Les Bois Junior High in the Boise School District. She graduated from Idaho State University in 2012 and earned a masters in educational leadership from Boise State University in 2016. Horner is in her eleventh year teaching and her fifth year at Les Bois Junior High. Her top group, Improv, was selected to perform at the 2019 fall In-Service Idaho ACDA Conference and at the 2023 Idaho Music Educators Conference. She has enjoyed performing with the Boise Women's Chorus and in the choir at Cathedral of the Rockies.

Choral Singing in America: Nurturing the Country's Soul Special Film Screening

Jerry Blackston, artistic director
Emily Ellsworth, conductor & advisor
Brian Gukel, filmmaker
Matthew Workman, executive producer

Choral Singing in America is a visual representation of the breadth and depth of choral singing today. The film beautifully tells the myriad stories and sounds of American choral singers and leader—stories that inspire, build community, foster hope, and showcase the tremendous social capital and community building



Interest Sessions

of singing together. America sings in schools, in communities, in concert halls, on the streets, in churches and synagogues, in prisons, in hospice centers, and wherever hearts are moved to join in song.

Clinical Mental Health and the Choral Rehearsal

The Covid-19 pandemic exacerbated mental health issues for many people. With an emphasis on making mental health and wellness a priority and a shortage of mental health professionals, it is not unusual to wait months to receive counseling in a clinical setting, especially for underserved populations and those in rural areas. The purpose of this session is to introduce, demonstrate, and discuss evidence-based techniques through which conductor-teachers can optimize opportunities to augment the mental health and wellness of all people in rehearsal settings. Participants will leave the session with techniques they can use upon returning to their choral rehearsals.



Sarah Graham has been conducting choirs for over thirty years. She is an associate professor of music at Lewis-Clark State College in Lewiston, Idaho, and is working toward a master's degree in clinical mental health counseling.

Contemplation and Choral Music for Self-Resilience

Explore compassionate meditation resources and practices to build self-resilience as a choral conductor and to promote well-being in rehearsal and performance settings. During this hands-on contemplation session, Dr. Gloria Chien will teach practical and easy-to-implement mind and body skills that can improve

emotional well-being. Dr. Tim Westerhaus will share practical applications in rehearsal and performance, using choral music as a vehicle to foster self-awareness and cultivate compassion. The session closes by experiencing a model of public, guided contemplation by integrating elements of live choral music, resilience skills, and question-focused reflections to foster resilience and compassion among audiences.

Timothy Westerhaus will be the clinician for this session. His photo and bio are on page 9.



Gloria (I-Ling) Chien is an associate professor in the religious studies department at Gonzaga University, specializing in Asian religions and Buddhist meditation.

Inspired by her research on the Tibetan Buddhist lojong (mind training) tradition, she became a certified instructor in the Cognitively-Based Compassion Training® contemplation program developed at Emory University.

Flexible Fach: Gender-Affirming Singing Pedagogy through Science-Informed Practices

In this interactive session, attendees will be invited to sing and discuss vocal exercises from a new protocol developed by the presenter that focuses on helping transgender and gender-expansive (TGE) singers produce an aural aesthetic that better aligns with their gender identity. Created through an understanding of the gendered associations and vocal characteristics of common Fach categories and voice classifications, this protocol synthesizes practices from gender-affirming speech-language pathology (SLP) with source-filter theory and science-informed vocal pedagogy to present a healthy gender-affirming practice routine for TGE singers who are seeking to masculinize or feminize their voices.



Stevie J. Hirner (she/her) is a choral conductor, composer, and singer who specializes in science-informed practices that promote transgender inclusivity. As a leading voice in trans issues in singing, Hirner has presented her research at the 2023 National ACDA Conference, 2022 Western ACDA Regional Conference, and 2023 World Symposium on Choral Music in Istanbul. Hirner is nearing the completion of her DMA in choral music from the University of Southern California and holds a BME from Auburn University and an MM in choral conducting from the University of Missouri.

A Garland of Madrigals: The Music of Vittoria Aleotti

Vittoria Aleotti was an Italian composer of the late Renaissance who was born around 1575 in Ferrara. Her 1593 collection of twenty-one Italian madrigals for four voices provides artful and accessible repertoire options for high school, college, and community choirs. The short works are settings of texts by the popular Italian poet Giovanni Battista Guarini and feature secular themes of love and longing. Attendees will receive free resources to facilitate the inclusion of this historical female composer into curricula and concert programs. Participants will also sing through madrigals from this collection.



Elizabeth Schauer serves as director of choral activities at the University of Arizona, where she has received recognition for her innovative and inclusive curricular approach. An award-winning educator, Schauer conducts Symphonic Choir and teaches graduate conducting and choral literature courses with a student-centered focus to an international population of learners. Choirs under her direction have performed at the conferences of ACDA, College Music Society (CMS), American Guild of Organists, and Arizona Music Educators. Former students are active as music educators throughout the world.

Group Composition in the Middle School Classroom

As a follow-up to a session presented in 2022 about group composition at the collegiate level, Dr. Steve Danielson breaks down the process of composing together as a class at the middle school level. Even beginning choral students can find success in this project. Hear student perspectives about their experience moving from choosing a class theme to completing and performing a fully-formed composition. Attendees will walk through every step in detail in a way that will allow immediate application in the classroom. He will talk about the challenges of the project and ways to improve it in the future.



Steve Danielson is currently directing choirs at Mountain View High School in Meridian, ID. He earned a DMA from the University of Washington, an MM from the University of Memphis, and a BA from BYU. He spent five seasons as the conductor and artistic director of the Ensign Symphony Chorus in Seattle, WA, and was previously the director of choirs at Jefferson Middle School in Olympia, WA (2020-2023). Danielson is also a composer with self-published works and pieces published through Two Bridges Music Press. He hosts the podcast “Moveable Do,” where he interviews living composers about their lives and music.

How Teaching Applied Voice Changed My Choral Rehearsals

The session will focus on how teaching applied voice can inform and change three specific areas in choral rehearsals. It will give effective and practical ways to approach breath support and healthy vocal production within a rehearsal context. It will also explore rehearsal methods that are commonly used by applied voice teachers to help their student's placement, range, diction, and tone color. Finally, it will examine how conducting gesture can better facilitate healthy singing. This session will

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focus on ways to incorporate these methods within repertoire to maximize effective rehearsals for all types of choirs.



Andrew Robinette is an associate professor of music at South Dakota State University, where he teaches conducting, choral methods, applied voice, and conducts multiple choirs. He has presented his research in more than two dozen conference sessions including national conferences of ACDA, NCCO, and MTNA. His publication placements include *Choral Journal*, *Anacrusis*, *The Choral Scholar*, and *American Choral Review*. Robinette's choirs have performed at the Canadian Museum for Human Rights and state conferences. He is the former president of South Dakota NATS. His voice students have won state competitions for both MTNA and NATS.

Into the Great Unknown: Strategies and Resources for First-Year Teachers

This session will offer strategies and resources for navigating the first year of teaching from educators with experience in choir, instrumental, and general music at all age levels. Topics will include communication/scheduling practices, “hacks” for effective classroom routines, recruitment and retention, low-cost online resources, tips for building understanding, empathy and rapport with colleagues and students, and much more. Research-based and trauma-informed self-care techniques will be included to address the needs of first-year teachers. Time for questions will be prioritized so attendees can ask for advice specific to their goals/concerns.



Kendra Taylor is a PhD candidate in music education at the University of Oregon. She holds an MA in teaching and a BM from Southern Oregon University. She holds an Oregon K-12 teaching license (music). Before working as a graduate teaching

assistant at the UO, she taught concert choir and choral methods at Southern Oregon University and was director of choirs at North Medford High School. She has given presentations on vocal health for music educators (Oregon MEA conference, University of Oregon C-NAfME, Bethel School district).

Love, Understanding, Positivity: Tenets for Building a Choral Program

A successful choral program fosters an energized, inclusive, and safe culture and merges the director's vision, core values, and style with the synergy and tangible realities of the students served. To achieve this, one must rely upon five tenets to innovate the choral program and support, motivate, and welcome all students. Dr. Eric Posada will share strategies that are diverse and relatable to educators of all levels. Topics include articulating a clear philosophy; building a program around core values; creating innovative themed rehearsals; participating in meaningful bonding activities; learning each learner; selecting engaging, artistic repertoire; inviting trust and empathy, and maximizing student potential via love, understanding, and positivity.



Eric Posada serves as director of choral activities at Angelo State University and founder/artistic director of *Pasión* and the San Angelo Chorus. Previously, Posada held academic appointments at the University of North Carolina Charlotte, Tyler Junior College, Texas A&M University, and Texas Tech University. He has presented interest sessions for twenty-four regional and state music conferences. His professional chorus, *Pasión*, won third place in The American Prize for two categories—Choral Performance and the Performance of American Music—and performed the 2021 Texas Choral Directors Association Conference.

MusicSpoke Reading Session

MusicSpoke will present a reading session of new, artist-owned sheet music that focuses on usable music for high schools and universities. The reading session will include material from under-represented composers. We will provide the reading session materials. MusicSpoke reading sessions always prioritize composers from the state and region where the session is held.



Kurt Knecht's compositions have been described as “funky” and “joyous” in the *Washington Post*, and “brilliant in concept” in *The Tracker* magazine. His music has been performed at the Kennedy Center, Carnegie Hall, and the Kimmel Center and by Grammy Award-winning groups like the KC Chorale and the Washington Chorale. As an eclectic performer, Knecht has been a featured soloist with groups ranging from Smokey Robinson to The Florida Orchestra. He is the frequent collaborative organist/pianist for the KC Chorale. He is the organist at St. Paul's Episcopal in Kansas City and the co-founder of MusicSpoke.

Nosotros Existimos: Mexican Choral Repertoire and Resources

The goal of *Nosotros Existimos* is inclusion and belonging for the choral conductor's students and community through programming. This session's information on Mexican repertoire and resources, through handouts and websites, will connect our growing Chicano/a/e student population to this large body of music. By the end, attendees will have more insight on Mexican choral music history, know where to find Mexican and indigenous repertoire, and have access to resources to lead culturally responsive performances. Using this session's offerings, participants can generate deeper belonging amongst their students and community, share unheard voices, and continue to build community through music.



Raul Dominguez is the director of choral activities at Regis University. Through his research focus (the choral music of the United Mexican States), he seeks to provide choirs with the resources to facilitate artistic performances of Mexican choral music. Dominguez earned BM degrees from Oklahoma City University and then led the choirs at Clear Lake High School in his hometown of Houston, TX, for four years. After Clear Lake, he earned his MM at Ithaca College and his DMA at the University of Colorado Boulder.

An Organic Approach to Text Setting: Unleashing Your Musical Imagination

This practical, interactive session on composing effective and meaningful musical settings focuses on several rarely discussed topics. Through a combination of lecture, guided discovery, and practical application, attendees will learn techniques for: (1) Choosing a text, (2) Analyzing the structure and meaning of a text to gain a deeper understanding of it, (3) Internalizing the text so that it influences your musical imagination and allows the music to emerge organically, and (4) Ideation: Developing a compelling concept for the composition. Additional guidelines include how to avoid composing “too soon” before understanding the text, how to avoid getting compositionally “stuck,” how to mark up and sketch conceptual and musical ideas on the text, and how to compose using voice first and piano later.



John Muehleisen is a composer whose 150+ vocal and choral works have been described as “masterful, imaginatively harmonized, beautifully realized, and brilliantly crafted.” Muehleisen's compositions have focused on topics ranging from humor—*Eat Your Vegetables!* and *Cantata Caffeinata*—to more serious issues, including spiritual and emotional dimensions of suffering and healing, gun violence, immigration, how we treat those different than ourselves, hate crime, and

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the personal cost of war (in his award-winning oratorio, *But Who Shall Return Us Our Children?* A Kipling Passion). He served as ACDA R&R Chair for Composers and Composition for the NW Region (2017-2022).

The Power of Two: Developing Pianist and Conductor Collaboration

This session will explore the benefits of building a relationship between conductors and collaborative pianists from the perspectives of both pianist and conductor. We will explore ways in which conductors can invite pianists into a collaborative relationship; techniques to help pianists pedagogically assist choirs in rehearsal and performance; how a conductor can “think like” and talk efficiently to their collaborative pianist; how a pianist can “think like” a conductor; how gesture positively and negatively communicates with your pianist; and what this relationship looks like in rehearsal. Attendees will participate as a choir led by Geoffrey and Amy Boers. Conductors and pianists are encouraged to attend together.



Amy Boers is a well-known collaborative artist in the Puget Sound region. She is affiliate artist at Pacific Lutheran University and principal keyboard with Symphony Tacoma Orchestra and Voices. She is noted for her ability to anticipate what conductors want and assess what singers need to be successful.



Geoffrey Boers began conducting in the Pacific Northwest in 1977 and enjoys working with choirs and pianists of all levels and abilities. Geoffrey and Amy are co-directors of music at Grace Lutheran in Des Moines.

They have learned richly from each other, and work to create a unified, powerful, pedagogical “gift” for choirs.

Presenting the ARI Project and Hyowon’s Music

An in-depth introduction to the ARI project and the music of Hyowon Woo, contextualizing the music presented at the final conference concert on Saturday evening. Additionally, information will be presented on other compelling and important Korean choral repertoire.

Hyowon Woo will be a clinician for this session. Her photo and bio are on page 8.

MeeAe Nam will be a clinician for this session. Her photo and bio are on page 8.

Supporting Teachers: Success Strategies for America’s Title I Musicians

Nearly half of public schools in the United States qualify for Title I funding. Title I support is offered when at least 40% of the student population within a school comes from low-income families. Children affected by poverty are at a higher risk for emotional and social challenges, cognitive lags, and health and safety stressors. Choral educators nurture student success with meaningful repertoire and an environment that helps improve cognitive function, social and life skills, and quality of life. Understanding the effects of and practicing success strategies for our Title I musicians are vital to their success.



Katy Green is a doctoral student in choral conducting at Michigan State University. She is the conductor of Campus Choir, an undergraduate ensemble at MSU, and regularly clinics, conducts, and adjudicates middle and high school choral ensembles. Green began her teaching career at West High School and Romig Middle School in Anchorage, Alaska. Upon

receiving her MME at Murray State University, she returned to Anchorage to teach the choirs at Bartlett High School. Her research topics include rehearsal effectiveness, inclusionary practices, and equitable audition procedures for honor choirs.

Teaching Snowboarders to Teaching Choirs: A Holistic Pedagogical Approach

Have you ever enjoyed an amazing athletic experience? A choral rehearsal where suddenly everything clicked for you as a singer? The success of each activity hinges on holistic teaching that strives to engage individuals comprehensively, resulting in personal growth and social connection. This interactive session leads participants through an introductory snowboard lesson and explores an assessment of indicators to facilitate holistic teaching. Participants receive an indicator inventory for singers, created by the presenter, and work through strategies to mindfully create intersections of the cognitive, affective, and psychomotor domains to empower limitless potential and foster community.



Christopher Haygood serves as associate director of the Michael and Anne Greenwood School of Music and associate director of choral studies at Oklahoma State University. Haygood has conducted choirs and appeared as a clinician across Europe, Asia, Australia, New Zealand, and the United States. He has published pedagogical resources in the *International Bulletin of Choral Music*, *Teaching Music through Performance in Choir*, and *The Choral Conductor's Companion*. Additionally, Haygood is certified by the Professional Ski Instructors of America and American Association of Snowboard Instructors as a ski and snowboard instructor, with additional certification as a children's specialist.

Voices in Transition: Gender Inclusive Choral Voicings

The session will provide choral voicing options to meet the needs of both the changing transgender voice and those of cis-gender singers. As choir directors are faced with more students who identify as transgender, the need to be able to choose literature that meets those needs is imperative. In addition to existing voicings, options for adapting scores with a new "flex" part using guidelines created by Stevie J. Hirner will be included.



Roger Emerson is a professional composer/arranger and educator. He has taught vocal music at all levels but is best known for his arrangements and compositions of "You Raise Me Up," "Seasons of Love," "Shoshone Love Song," and "Didn't My Lord Deliver Daniel." He has appeared at numerous ACDA and NAFME conferences presenting sessions on middle school, changing voice, vocal jazz, and popular music.

Vocal Jazz in the Choral Classroom

Directing a vocal jazz or contemporary music ensemble can raise a myriad of questions such as, what vocal warmups should be used? What is appropriate repertoire for an SAB ensemble? What vocal technique is best suited for a ballad, Latin, or swing piece? Through her doctoral research, Dr. Lara M. Moline has gathered information for the less-familiar to the well-informed choral conductor in order to aid in the process of introducing or maintaining the vocal jazz ensemble. The information provided will address the similarities of pedagogy between choral and vocal jazz styles, transition material, repertoire and listening suggestions, and a list of vocal jazz resources.



Lara M. Moline is the assistant professor of voice and choral music education at St. Cloud State University. Her dissertation research, "Vocal Jazz in the Choral

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Classroom: A Pedagogical Study,” introduces transitional elements that are accessible to choral directors of any level and involves an observational curriculum study. Moline has presented her dissertation research at the Jazz Educators Network Conference, and Wyom-

ing, Colorado, and Minnesota state conventions. As a sought-after adjudicator, clinician, and conductor, she has worked with students from middle school to college levels in solo voice to large vocal ensembles in both traditional and vocal jazz idioms.

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Spotlight Repertoire Sessions

Children and Community Youth

Children and Youth Repertoire:

The DEI Mistake You May Not Know You are Making
and The Thing You Think is a Mistake That's Not

Brenda Winkle and members from the NWACDA Diversity, Equity, and Inclusion (DEI) Committee will use a DEI lens to discuss intentional programming for children and youth repertoire. Topics explored will include: one DEI mistake that you may inadvertently be doing, one thing that you may think is a mistake but isn't, providing resources toward intentional programming, and Q&A with members from the DEI Committee.

Brenda Winkle will be the clinician for this session. Her photo and bio are on page 21.

Eastern Europe! We will explore the pitch material, complex meters, and characteristic rhythms of music from this region as we sing through pieces in the reading packet. Where applicable, we will learn about folk traditions that inspired the choral compositions and investigate how we might introduce these pieces to our choirs. Countries represented may include the Czech Republic, Bulgaria, Slovenia, Georgia, Ukraine, Estonia, Finland, Latvia, and Lithuania.

Angela Kasper will be the clinician for this session. Her photo and bio are on page 16.

Community

Taking the CODA:
Cultivating Opportunities
and Discovering Artistry

There is a weight in the phrase “easier said than done”! As our conversations expand beyond literature to help our singers connect with matters outside of rehearsal, conductors find themselves questioning the authenticity of their actions. Join Coty Raven Morris for a discussion and interactive experience on how your programming can be both impactful, authentic, and engaging for both singer and audience. Participants will leave with new repertoire, tools, and a full heart.

College and University

Treasures from Eastern Europe:
Choral Repertoire for College, University,
and Upper-Level High School Choirs

Come sing choral pieces in various voicings from



Coty Raven Morris is a proud alumnus of Texas State University-San Marcos and Michigan State University, where she attained a master's in choral conducting.

Morris is a sought-after clinician, speaker, and artist across the country and has recently served as the clinician and headliner for Florida ACDA and Minnesota ACDA. Along with her work at Portland State University as the visiting professor of choir, music education, and social justice, she is also the founder of Being Human Together (BHT), a budding community utilizing music education to normalize difficult topics in our field. She was nominated for the Portland State University George C Hoffman Faculty Award and was a quarter-finalist for the 2023 Music Educators Grammy.

Junior High/Middle School

Through the Lens of Literacy

This reading session will examine how we can develop literacy through rehearsal of repertoire with emerging, intermediate, and advanced middle school and junior high ensembles. Anchored in score analysis techniques inspired by secondary Kodály practices, we will explore varied methods of designing, preparing, and practicing literacy activities that can be embedded within a choral rehearsal.



Kyra Rengstorf is pursuing her MM in choral conducting at Western Washington University, where she directs the University Choir and teaches aural skills and secondary choral methods. She has taught

middle school and high school mixed, SA, TB, and jazz choirs; piano, theater, musical theater, and elementary general music. Rengstorf holds a BM from Barnard College of Columbia University, and a Post-Baccalaureate Degree in Music Education and a WA teaching certificate for K-12 general, instrumental, and choral music from the University of Washington. She serves as treasurer on the board for the Northwest Kodály Educators.

Music in Worship

Singing from Sunrise to Sunset

Choirs in our places of worship provide rich opportunities for multi-generational music making and social and spiritual interaction. By learning how to effectively work with senescent (aging) singers, we preserve the tremendous impact they can have on the following generations. Part reading session and part interactive workshop, this session will provide both new and tried-and-true repertoire for church choirs and give practical tips for working with senescent singers both from a psychological and a technical point of view.



David B. Gardner, DMA, has conducted college, community, and church choirs for more than three decades, and since 2014 has served at University Presbyterian Church in Seattle, WA, where he is the director of worship and the arts. He holds degrees from Seattle Pacific University, Western Seminary, and The University of Arizona. Gardner has served as a guest conductor at honor choirs and festivals in six states and has traveled with his choirs nationally and internationally. He is a past president of the Kansas Choral Directors Association, and currently serves as the NWACDA R&R Chair for Music in Worship.

Geoffrey Boers will be a clinician for this session. His photo and bio are on page 26.

Versatile Jewish Choral Repertoire for Concerts and Worship

Many choirs perform Jewish choral music in December, but the repertoire is vast and just waiting to be programmed year-round. Jewish music comprises disparate cultural traditions. This session will address how to select literature and perform it with sensitivity. Attendees will learn some chestnut and contemporary

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Spotlight Repertoire Sessions

Jewish choral selections and discuss how to avoid tokenism.



Jacob Finkle is proud to serve as music director of the Seattle Jewish Chorale and as the conductor of University Unitarian Church's All Voices Choir. He also serves as Washington ACDA's Music in Worship R&R Chair. Finkle teaches general music at Silver Fir Elementary in Everett, WA. Originally from upstate New York, he received a BM from Vassar College and then moved to Seattle, where he completed an MM in choral conducting and a Music Education Teaching Certification at the University of Washington.



Coreen Duffy is director of choral activities at the University of Montana School of Music, where she conducts Chamber Chorale and University Choir, teaches conducting, choral methods, and supervises student teachers. She serves as artistic director for the UM-Missoula Community Chorus. Under her direction, UM Chamber Chorale performed at Cadogan Hall (London, 2022), the NW ACDA Conference (2022), and Montana International Choral Festival (2023, 2019). Duffy is an active clinician and composer with works published by Walton Music, ECS, Pavane, and Hinshaw. A specialist in Jewish music, Duffy has presented at ACDA, NCCO, and the International Conference of the European Center for Jewish Music in Germany. She is president-elect of NWACDA.

Senior High School

Starting from the Beginning: Entry High School Repertoire from NWACDA Performance Choir Directors

This high school spotlight repertoire session will feature the directors of multiple high school choirs with regional conference performance invitations. They will present a handful of repertoire ideas for the beginning high school ensemble in multiple voicings.



Pat Ryan is in his 24th year of teaching, and his 13th year at Great Falls High School in Great Falls, Montana. Ryan has had choirs present at conferences in '09, '15, '18, '19, and '22.



Sean Kane is in his 18th year of teaching and his 9th year at Timberline High School in Boise, ID. Kane has had choirs present at conferences in '18, '19, and '22.



Barbara Tappa recently retired after 23 years of teaching, with the last 15 years at Ferris High School in Spokane, WA. Tappa has had choirs present at conferences in '09 and '20.



Ellen McKenzie is in her 22nd year of teaching and her 10th year at Hellgate High School in Missoula, Montana. McKenzie has had choirs present at conferences in '20 and '22.



Corrina Steinbach is in her 18th year of teaching and her 8th year at Hellgate High School in Missoula, Montana.

SSAA/Women's

Stirring Up Treble: The Defiant Power of Song

Throughout history, singing has been a unifying element in society. It is especially so for those moments on the precipice of change. Our spotlight reading session will explore soprano/alto repertoire that stands up to injustice, defies the status quo, and empowers agents of change for all stages of vocal and musical development.



Sandra Babb is associate professor of choral music education at Oregon State University, where she directs Bella Voce and the University Chorale. Her choirs have performed for state, regional, and national conferences of ACDA, and she has presented and conducted all-state and honor choirs throughout the United States. Babb is a contributing author for *Composing in Choirs*, and *Teaching Music through Performance in Choir, Volume IV*, and *Voices in Concert*. She received the BME, MME, and PhD from The Florida State University and is a National Center for Voice and Speech certified vocologist. Babb serves as NW-ACDA R&R Chair for soprano/alto choirs and is the president-elect for Oregon ACDA.

TTBB/Men's

Redefining the Tenor/Bass Choir: Creating a Safe Space for All in Voice Specific Choirs

In collaboration with the Gonzaga Glee Club, Dr. Meg Stohlmann will share repertoire, resources, and experiences regarding intentionality about our language, uniform choices, and how we create a safe space for all singers in our voice specific choirs.



Meg Stohlmann is the director of choral and vocal studies at Gonzaga University, where she conducts the Glee Club, Concert Choir and Discantus Treble Choir. She also serves as the director of the Spokane Symphony Chorale. Stohlmann serves on the ACDA Northwest Region's board. She was selected to participate in the 2023 ACDA International Conductor's Exchange program in Germany. She taught choir and guitar at the middle and high school level in Lexington, KY, and conducted the Danville Children's Choir. Her children's choir and high school advanced women's choirs performed at the Kentucky Music Educators State Conferences in 2014 and 2015, respectively.

Vocal Jazz

Concepts through Repertoire

Along with demonstration group Pacific Northwest Voices, jazz musician and music educator Kirk Roa will engage participants in rehearsal strategies, jazz concepts, and techniques for improving your ensemble using varied literature from today's top arrangers. Many new and diverse selections will be included.



Kirk Roa is a jazz musician and music educator born and raised in the greater Seattle area. In addition to private vocal and piano instruction, he also teaches and directs the choirs at Bishop Blanchet High School as a proud alumnus. Roa is the director of the Pacific Northwest Voices, a nationally recognized vocal jazz group dedicated to honoring and expanding the vocal jazz idiom. They performed at the 2023 ACDA Conference in Cincinnati, Ohio. He is currently in pursuit of a jazz studies master's degree at the University of Arkansas Monticello.

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Honor Choir Conductors

6 - 8 Grade



Rollo Dilworth is vice dean and professor of choral music education in the department of music education and therapy at Temple University's Center for the Performing and Cinematic Arts in Philadelphia, PA. Prior to his position with Boyer College, he taught music education and was the director of choral activities for thirteen years at North Park University in Chicago. Dilworth's contributions extend to conducting the Temple University Singing Owls Campus/Community Chorus, leading the Singing City Choir, and conducting the School District of Philadelphia High School All-City Chorus. He is a prolific composer and arranger, with over 200 published choral works.

9 - 12 Grade Jazz



Jennifer Barnes, a renowned vocalist, educator, and arranger, is a professor of music at the University of North Texas (UNT), and directs Vocal Jazz Studies and the award-winning UNT Jazz Singers. She has conducted music festivals across sixteen states and taught at Jamey Aebersold Jazz Camps. She received the 2016 Jazz Education Achievement Award from *DownBeat* Magazine. Previously based in Los Angeles, her voice is featured in films (e.g., *Wall-E*, *Star Trek*), TV ("Glee"), and advertising campaigns. Barnes's acclaimed solo jazz recording is "You Taught My Heart." She is a member of Vertical Voices, a professional vocal group. Barnes holds degrees from the University of Miami and Western Michigan University.

9 - 10 Grade SATB



Jace Kaholokula Saplan (they/he) is the director of choral activities and associate professor of music learning and teaching and choral conducting at Arizona State University. They oversee the graduate program in choral conducting, conduct the ASU Concert Choir, and teach courses blending decolonial and critical theories with vocal practice. Saplan is an Obama Asia-Pacific Leader, focusing on equity-driven choral arts. They serve as a DEIAB consultant for organizations like Choral Arts Northwest, and The Phoenix Chamber Choir. As a Kanaka Maoli advocate, artist, and culture bearer, Saplan leads the Nā Wai Chamber Choir, preserving Hawaiian choral music.

11 - 12 Grade SA



Jonathan Talberg serves as director of choral activities at the Bob Cole Conservatory, where he is conductor of the international award-winning Bob Cole Conservatory Chamber Choir and the CSULB University Choir. His choirs have shared the stage with diverse groups from the Kronos Quartet to the Rolling Stones. Talberg conducts honor choirs nationwide and has taken his choirs to global venues, including theistine Chapel and the Great Hall of the People in China. Talberg serves as director of music at the First Congregational Church of Los Angeles and the Los Angeles Bach Festival, and as an editor at Pavane Music Publishing. His proudest role is mentoring the next generation of choral musicians. He holds degrees from Chapman University and the University of Cincinnati.

11 - 12 Grade TB



Rosephanye Powell, coordinator of voice studies and conductor of the women's chorus at Auburn University, is a frequent presenter, adjudicator, and clinician at national and international conferences and festivals. Powell conducts all-state and honor choirs across the United States and has led choirs in Italy, Australia, and the UK. She has been hailed as one of America's premier women composers of choral music and her works are published by leading publishers such as Hal Leonard, Gentry Publications, and Oxford University Press. Her compositions have been performed in prestigious venues, including Carnegie Hall and Lincoln Center, and have been premiered by celebrated conductors and professional ensembles.

Children and Community Youth



Emily Ellsworth has conducted all-state choirs and prestigious festivals across thirty US states, as well as honor choirs for ACDA regions. Her global appearances include directing festival choirs in various countries and presenting for national choral directors in Brazil. In academia, Ellsworth contributed to Luther College's choral faculty, conducted the Elmhurst University Concert Choir, and lectured at Northwestern University. She served as artistic director of Anima-Glen Ellyn Children's Chorus for over two decades. Accolades include the 2014 Tribute Award from Chicago A Cappella and 2013 ASCAP award for Adventurous Programming from Chorus America. She holds vocal performance degrees from Macalester College and the University of Southern California.

Northwestern Region Registration Information

Register at acda.org/region-conferences

Attendee \$255 Retired \$190 Student \$80

Registration after 11:59 PM CST January 4, 2024

Attendee \$285 Retired \$225 Student \$100

Two-day Registration Options

Music in Worship \$175 Children & Youth \$175